Written for and respectively dedicated to
Master Frank Atkinson, Nashville. Tenn.

CUPID'S ARROW.

CONCERT POLKA.

Banjo Solo.

For Banjo and Piano.

PAUL ENO

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Notice carefully the snaps and slurs in the first strain.

CUPID'S ARROW.

CONCERT POLKA.

Composed by
PAUL ENO.

A. GOODMAN.

Played and Arranged by
WILL C. PEPPER.

Trio.
mf
5 P.
10 P.
10 P.
6 P.
5 P.
5 P.
10 P.
17 P.
15 P.
10 P.
1
2
a tempo
mf
rall.
a tempo
f
a tempo
mf
rall.
a tempo
Fine.

C.

CUPID'S ARROW.

CONCERT POLKA.

For Banjo and Piano.

PIANO ACC.

Tune Banjo 4th string to C.

PAUL ENO.

Intro.

Polka.

Pub. by Stewart & Bauer, Phila. Pa.

Trio.
mf
1
2
f
p
1
2
D.S. al then Coda.
Coda.
f

CUPID'S ARROW.

Grand Polka de Concert.

1st BANJO.

Arr. by VESS OSSMAN.

PUNCH HERE FOR THE CLIMAX BINDER.

1st BANJO.

Trio.

5 P. 10 B. 10 P. 10 B.

6 P. 5 P. B. 5 P. 10 P. B. 6 P.

5 P. 10 B. 10 B.

15 P. B. 10 P. B. 1. 2.

5 P. 6 P. 5 P. 3 P. 5 B.

9 P. 10 P. B. 4 P.

5 P. 9 P. 10 P. B. 1. 2.

D. C. to ⊕ then to Coda.

Coda.

3. P. 3. P. 3. P. 5. P. 7. P. 7. P. B.

9. P. B. 10. P. 12. P. 7 P. B.

2 P. 7 P.

7. P. 7 P. 8 P. 12 P. 17 B. 8

Cupid's Arrow.

CUPID'S ARROW.

Grand Polka de Concert.

1st BANJO.

Arr. by VESS OSSMAN.

PUNCH HERE FOR THE CLIMAX BINDER.

1st BANJO.

Trio.

5 P. 10 B. 10 P. 10 B.

6 P. 5 P. B. 5 P. 10 P. B. 6 P.

5 P. 10 B. 10 B.

15 P. B. 10 P. B. 1. 2.

5 P. 6 P. 5 P. 3 P. 5 B.

9 P. 10 P. B. 4 P.

5 P. 9 P. 10 P. B. 1. 2.

D. C. to ⊕ then to Coda.

Coda.

3. P. 3. P. 5. P. 7. P. 7. P. B.

9. P. B. 10. P. 12. P. 7 P. B.

2 P. 7 P.

7 P. 7 P. 8 P. 12 P. 17 B. 8

CUPID'S ARROW.

Grand Polka de Concert.

2nd BANJO. Arr. by VESS OSSMAN.

PUNCH HERE FOR THE CLIMAX BINDER.

2nd BANJO.

Trio.

3 B.

1. 2.

2 P. B. 2 B.

pp div.

p

1. 2.

D.C. to ⊖ then to Coda.

Coda.

1 P. B.

2 P. B.

2 P. B.

Cupid's Arrow.

CUPID'S ARROW.

Grand Polka de Concert.

Arr. by VESS OSSMAN.

Intro.

BANJO.

PIANO.

f *dim.* *ritard* Polka. *pp* *cresc.*

f

pp

cresc.

PUNCH HERE FOR THE CLIMAX FINDER.

Trio.

mf

1. 2.

f *p*

1. 2.

D. C. al ϴ then to Coda.

Coda.

pp

cresc.

f

Fine.

C

Piano Acc. Cupids Arrow. Paul Eno.

1.
2.
1.
2.
CODA.
D.S.-AL ⊕ THEN-CODA.

"Cupid's Arrow"

BANDO

FROM FRED R. HAYWOOD
AMSTERDAM, N. Y.

See reverse

Bob:: I feel quite sure I will never play this number, but I was looking it over, just to see how it went-- etc. these first two measures, I can see that the figures indicate the left hand fingers O K. but-- I note that in addition to the overhead curved line indicating a triplet (fig 3 is also s shown)-- thereare two additional short overhead curved lines. Does this indicate as dictating it should be played with a "hammer down" stroke of L H finger-- and also a "pull off" stroke of L H finger?? please advise me on this.

If that is the way it has to be played-- I am out of it-- so to speak-- my L H fingers are not trained to do this successfully-- and make full -- even-- snappy-- round notes. If I had to play it-- I'd figure out a way to pick these notes with R H fingers-- so they would sound out-- what do you think-- after all-- can't we exercise "artists privilege" once in awhile.?

How did Fanny Heinline's rendition of this number sound, in some of her numbers I have heard her and daughter play-- to me the piano sounded a bit heavy-- a piano covers a lot sometimes, still occasionally we can notice this, am I right?

Best

You are perfectly right as to your interpretation of the two curved indications that mean one should "pull-off" (not "hammer-on"). These are often referred to as "snaps" or "snap". The first note is struck with a digit of right hand but the second note is sounded by pulling the 4th left little finger so that the string snaps down to the note stopped on a fret by another finger. You have it right and no further explanation is necessary.

I'm almost sure that Fred could have played it that way and might have done so in his last years as a matter of habit. Yet it is interesting to conjecture if he might have employed his "quadruple fingering" technique if he had not been habituated to the other way. I am not so sure that he didn't use it as I have indicated but, of course, it is too late to find out now since he has not written it out as far as I know. Anyway, it is possible that he could have used the "quadruple fingering" which I have indicated on the other side of this on the top line. It is simplicity in itself and so easy and clean to play it as I have set it down that one wonders that it wasn't done that way. Perhaps, if I actually learned this piece I wouldn't do it as I have shown but, anyway, it gives you the possible way that makes it superbly easy so that you wont have to abandon a desire to play the number. Let me know what you think of this little "device". The more I think about it the more I think that Fred Van Eps did not play that clumsy way indicated in the Clifford Essex version which you have set down. He must have played it the way I have indicated because it is sort of silly to play it by snaps. It doesn't make a good snap as you have found. So, play it in "position" as I have indicated.